

1968 FESTIVAL OF AMERICAN FOLKLIFE



THE SMITHSONIAN INSTITUTION

FESTIVAL OF AMERICAN FOLKLIFE 1968

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*Secretary of the Smithsonian Institution,
S. Dillon Ripley. Photo: Arnold Newman*

THE FOLK FESTIVAL PROGRAM

by
S. Dillon Ripley

The Festival of American Folklife offers the Smithsonian Institution an opportunity to show through demonstration and performance some aspects of the cultural roots of the people of the United States. The Festival is a living exhibition of the creativity of the many ethnic groups that make up the culture of this country.

The Smithsonian's interest in American culture is not new. The first Secretary, Joseph Henry told the Minnesota Historical Society in 1856 "The everyday occurrences of the present which are considered of little importance at the time become the materials of history in the future. It is therefore highly desirable that they be

gathered up and that records be faithfully preserved of everything which tends to shape the character of our rapidly advancing territory."

In 1879, the Bureau of American Ethnology was founded under the direction of John Wesley Powell. The Bureau was placed under the Smithsonian Institution by Congress, and its purpose was the study of the Indian cultures that made up the civilization of these United States before the coming of the European. The work of the Bureau of Ethnology forms the background for much of the work of the Office of Anthropology of the Museum of Natural History and its imperative nature has been retained in the studies of Urgent Anthropology which are being conducted around the world by our anthropologists of societies which are disappearing or becoming acculturated for one reason or another.

Folk culture is the base on which the society of a country rests. The urgency for its study in our own country has only recently been realized.

Folk culture, transmitted orally or by imitation, supplies the raw material and energy from which fine arts culture takes its nourishment; yet, we in America know relatively little about this culture. Programs of study and research exist in three graduate schools, and a few museums conduct activities which are an aid to Americans' understanding of themselves, but much more must be done.

As late as the 1930s, there was a common belief that America had no aesthetic tradition of its own and that this country had never produced a culture in which the arts could flourish. We know today that such a culture has been our heritage but we have too frequently failed to recognize and learn from this heritage. We hope that this Festival will serve to bring American people more fully into touch with their own creative roots, and that from this acquaintance the way may be pointed towards a richer life for some and a more meaningful understanding of the roots of our society.

THE INDEX OF AMERICAN DESIGN



Hooked rug. Ca. 1838, probably made in New Hampshire. Index of American Design, National Gallery of Art.

*Excerpted from the Introduction of
THE INDEX OF AMERICAN DESIGN
by E. O. Christensen.*

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"The Index of American Design is a record made by artists of a chapter in American history which is largely anonymous. It is the story, told in pictures of articles of daily use and adornment in this country from early colonial times to the close of the nineteenth century. In the main it is devoted to the craft traditions which dominated American production for more than two hundred years and left their heritage to the developing mass-production technology, which has impressed its forms on our contemporary culture.

"The Index is the result of a conjunction of circumstance dur-

ing the depression of the 1930s. It was organized in response to several needs: the need of artists for employment, the need of the Government work program to devise projects which would maintain the skills of the unemployed, and a public need for pictorial information on American design and craftsmanship. The appreciation of American Folk and popular art, which forms one of the major categories of the Index, grew more slowly. It had two main sources: the ethnological collection which has made us aware of design horizons beyond our own Western tradition, and the rise of modern art.



"Modern artists helped to educate ethnologists and the museum public to the aesthetic quality of primitive, folk and popular art. Study of the art of primitive people led to an interest in the art of peasants, artisans and amateurs. In the second decade of this century folk art received recognition through its incorporation in the collections of such notables as John D. Rockefeller, Jr. and exhibits at the Whitney Museum of American Art, Colonial Williamsburg and The Museum of Modern Art in New York.

"There is this double aspect in the work of the craftsman who is a bearer of folk memory in the

arts. This folk memory, which is amazingly tenacious, is a storehouse of the technical and symbolic innovations of the past, and, on more than one occasion has prepared the way for new developments. It tells the story of creativeness and inventive change when traditional design failed to meet new problems. The inventiveness that reshapes forms in response to the needs of a changing environment and the stimulating influence of one tradition upon another is reflected many times in the Index.

"The Index, as it stands, is the largest and most comprehensive collection of its kind in the

world. But it is not complete. The Second World War brought the activities of the project to an end before its work was done in any state and before much had been accomplished in the South. The first need of the Index is completion. The second is a wider distribution of its pictorial information. The National Gallery of Art tried to meet this through making Index material available to students through exhibitions . . . The question of availability is important because the Index is of value not only for the designer, the craftsman and the manufacturer but even more for the historian, the student and the gen-

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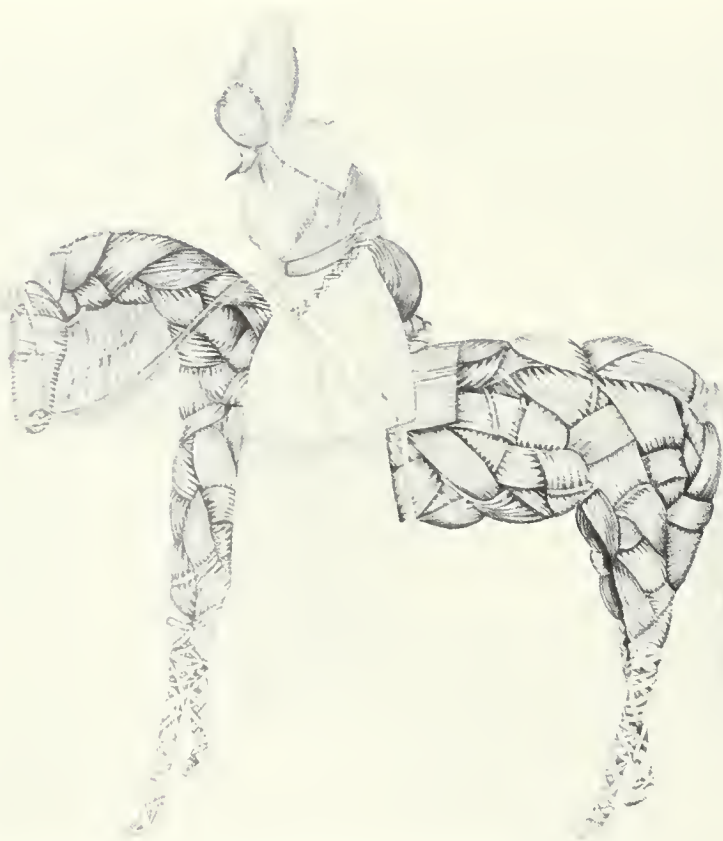
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*Cornhusk doll tied with cornsilk.
Designed by a Tennessee mountaineer.
Index of American Design,
National Gallery of Art.*

eral public. As the late Constance Rourke, one of the soundest students of American culture, has phrased it: "Not the least of the revelations of the Index may be those offered to the student of American social history. Fresh light may be thrown upon ways of living which developed within the highly diversified communities of our many frontiers and this may in turn give us new knowledge of the American mind and temperament. Finally, if the materials of the Index can be widely seen, they should offer an education to the eye, particularly for young people, which may result in the development of taste and a genuine consciousness of our rich national inheritance."

The aim of the Index of American Design was to: Record material of historical significance which had not heretofore been studied and which stood in danger of being lost, to gather a body of traditional material which could form the basis of an organic development of American Design, to make usable source records of this material accessible to artists, designers, manufacturers, museums, libraries and the general public, and to give employment to painters, graphic artists, photographers and commercial artists. The Index recorded objects not only in museums but from private collections and scattered family heirlooms. They were all recorded in water color renderings and are available in photographs or slides at the National Gallery of Art, Washington, D. C. The Index is maintained as a source of information on American design up to the twentieth century.

Folklore is a convenient name for a highly diversified body of lore, folk wisdom, and folk art that is passed on from generation to generation, most often without benefit of the printed page and without formal instruction. Involved in this process of popular transmission is a body of material passed on orally, such as folk tales, fables, jests, anecdotes, legends, folk beliefs, folk medical prescriptions, folk speech, proverbs, riddles, children's verses and rhymes. Reckoned with these oral traditions, also, are materials communicated musically, such as folk songs and ballads, and songs accompanying the dance.

A second major category of material involves things which are enacted such as dances, pageantry, folk theatricals, and folk customs and magical practices, with or without verbal accompaniment. A third and final category, consists of things which are made. Material folklore involves the manufacture of needful things for farm and fireside as well as the arts and crafts which enhance life.

However folklore comes into being, its persistence over long periods of time, and its spread to far places, it is usually marked by variation occasioned by time and circumstance, and by the predispositions of the people to whom it comes and by whom it is passed on. Folklore is most intimately connected with life itself, and mirrors the triumphs and trials of the human spirit. From some points of view, folklore is fact refracted through human temperament, and enlarged upon by the wondrous and inexhaustible powers of the imagination.

WHAT IS FOLKLORE

by

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Folklore and Mythology
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Los Angeles*



South Carolina, Sea Island Basket Maker. Baskets made of sea grass bound with strips of split palmetto. Photo: Ralph Rinzler.

WHAT IS FOLKLORE?

by

Richard M. Dorson

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University of California
at Berkeley*

Folklore is the culture of the people. It is the hidden submerged culture lying in the shadow of the official civilization about which historians write. Schools and churches, legislatures and courts, books and concerts represent the institutions of civilization. But surrounding them are other cultural systems based on tradition, systems that directly govern the ideas, beliefs, and behavior of most of the world's peoples. Official religion is found in ecclesiastical creeds and doctrines, but the religion of the folk lives in legends of saints, miracles wrought by the prophets, blessings and charms and rituals learned in the family as safeguards against demons. Political electioneering is the official process, but inherited political prejudices, biases, rumors, and suspicions that find daily utterance belong to the politics of the folk. Formal learning is thrust at the schoolboy in classroom and textbook, but his notions about sex and power and life's goals are molded by the age-old lore he drinks in from his peers. The written literature of classic authors stands in contrast to the subterranean oral expression and the lowly channels of print that permeate civilized as well as less literate societies. Medical doctors, drugstore prescriptions, and hospitals share the solution of health

problems with faith healers and home remedies. Judges may regulate divorce actions and property rights, but the practitioners of magic reveal and deal with illicit lovers, thieves, witches, and fortune hunters.

Early in the nineteenth cen-

tury, intellectuals in Germany and England stumbled on and began to study this hidden culture that lay all about them. Anthropologists would discover faraway cultures. Folklorists were discovering their own, and finding unsuspected revelations and rewards.



Throwing a pot. Photo. Ruri Sakai

FOLKLORE

by

Bruno Nettl

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Anthropology
University of Illinois*

Folklore is art—literary, musical, dramatic, and to an extent visual—that lives primarily in oral tradition, is used mainly by performers and listeners who are not sophisticated in the technical theory of the arts, and is regarded by large segments of population

as its own. Typically, folklore exists in those cultures in which traditions of technically more sophisticated art, accepted only by minorities, also exists. The methods and techniques of folklore research can also be used, however, for the study of arts not included under this definition, such as those of nonliterate cultures. The folklorist, scholar and researcher in the materials described here, is interested in the structure, history, psychology of folklore and its role in society and culture.

FOLKLORE AND FOLKLIFE

by

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Religious Thought

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Navaho Indian Weaving.

Defining "folklore"—one of the favorite academic games of the 20th Century—has enlivened most recent sessions of the American Folklore Society and many university classes and student forums.

In the English-speaking world, two related terms are now being used for folk-cultural phenomena and their study—folklore and folklife. While both contain the word "folk" and imply relationship to some sort of community and some

sort of tradition, the "lore" in "folklore" carries with it suggestions of literary aspects of culture, the "life" in "folklife" suggests totality of relationships in community. Hence, in my usage of the terms, I prefer to include folklore under folklife, as part to whole, and limit folklore to "verbal arts" or "folk literature," while leaving folklife to denote the total folk-cultural context. In other words, folklife is the total folk-culture as seen in all of its ramifications and expressions, verbal, material, and spiritual.

While definitions of folklore and folklife differ as to content, the two have tended to agree for the most part on (1) a common process and (2) a common method. The common process which both have focused upon has been the process of transmission of cultural artifacts and systems from one generation to another, within the framework of community and tradition. In this process, the usable past is communicated to the present. Folklorists and folklife scholars also agree on a common method—field work, either direct or via the questionnaire approach—which enables them to study folk-cultural phenomena directly and currently. While the field-work approach is shared with other social sciences, the folklorist and folklife scholar must also study the transition of his current materials through history, adding a strong vertical or historical orientation to balance the horizontal approach to contemporary data.

Whatever term individual scholars may prefer, and despite the great variance in delimiting the

content of the two areas, several present trends are evident in both. First, Americans concerning themselves with their own folk-cultural past are just now beginning to realize how interdisciplinary this study has to be. Folk culture is as broad (and as studiable) as life itself, and almost every discipline has something to contribute to our understanding of folk-cultural phenomena, whether we are studying a song, a riddle, a flail, a plow, or a settlement pattern. Sociologists, anthropologists, cultural geographers, art historians, and historical archeologists are only a few of the related disciplines whose scholars are studying folk culture and folk-cultural artifacts.

The second contemporary trend noticeable in both Europe and America is an increasing quest for and insight into the relevance of folk-cultural studies. Our present urban crisis, the racial crisis, and the international crisis are all helping the folklorist and the folklife scholar to find their way to increased relevance. In studying the past as reflected in the living traditions of the present, in looking at traditional ways of organizing life in the past, we realize how very much our own American regional folk-cultural past continues to affect the everyday life of ordinary Americans. To paraphrase a common American proverb, "You can take the man out of the folk, but you can't [always, successfully, or completely] take the folk out of the man." To put it in perhaps more academic terms, in E. Estyn Evans' words, "Nothing less than the whole of the past is necessary to explain the present."

THE HISTORIC ROOTS OF AMERICAN FOLKLIFE

by
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Folklife in America is essentially a condition of the past; even where it still exists it belongs to the past. Documenting and recording and collecting the artifacts of folklife where it survives today are therefore of prime importance to the cultural and social historian. In the traditional patterns of daily existence and the sounds, forms, and techniques of folklife are the ingredients to help us understand better the origins of our own culture. Yet, in a world from which it is already possible to escape into space and return alive, where today's events occurring on one side of the earth can be seen in the remotest parts of the other half, where a fourth dimension of time-space reduces distance to insignificance, where electric power transforms daily tasks into almost automatic simplicity—in such a world, with its homogenizing components, folklife is a vanishing anachronism which no amount of artifice can cause to endure. Many of the folk crafts still continue to be practiced, fortunately; but increasingly the stimulus for their survival is an urban, sophisticated market, far removed from the original essence of their identification with a folklife now nearing extinction. While today's city-bred customers thus help to prolong traditional skills, the motivation changes and the product becomes a different one.

Until the urbanization and industrialization of America, virtually all life here was fundamentally folklife. In the cities, to be sure, and even in the country, the sophisticated arts like silversmithing flourished

*Overmantle painting in the parlor
from the Crowell House,
Vineyard Haven, Massachusetts.*



and elegant architecture graced the landscape. Expensive Oriental porcelains found their way into remote plantation houses in the South as well as merchants' mansions in the North, while the formally designed glass and ceramics of 18th-century English factories provided intellectualized accoutrements for many people who considered themselves persons of "good taste."

Notwithstanding, there was an almost never-absent element of folk expression that went alongside sophisticated imports and urban skills. A notable example, now in the Smithsonian's Hall of Everyday Life in the American Past, is the parlor of the Crowell house, built in Vineyard Haven, Massachusetts, in 1808. The woodwork of this room shows the accomplished hand of a skilled cabinetmaker, probably working from an imported builder's handbook. Yet, set permanently into the overmantle is featured a naive landscape painting that meets all of the criteria of true folk art. Dominated by this single element, the room as a whole, therefore, becomes a folk expression.

In the same hall is exhibited a log house, built originally near Wilmington, Delaware, about 1740. It is a classic example of Middle Atlantic vernacular, or folk, architecture. Yet along one wall of its living room, surrounding an enormous fireplace, is paneled sheathing of great sophistication. Here, again, is juxtaposition of folk form and refined form, where the latter is merged and absorbed as a part of the basic folk expression.

All through the colonial period and well into the nineteenth



*"Sir William Pitt" carved
by Joseph Wilson.*

century, folk crafts were practiced in the towns as well as in the country. Pottery, for example, was made in a manner that adhered to ancient traditions, supplying utensils for cooking and dairying purposes that were governed by centuries of folk custom. The Smithsonian's collections are rich with such creative materials. Similarly, woodcarvers in coastal towns made ships' figureheads that are often masterpieces of folk art. One of these, Joseph Wilson, carved a group of historic and mythologic personages for the eccentric "Lord" Timothy Dexter of Newburyport, Massachusetts, late

in the eighteenth century. One of the figures, representing William Pitt and exhibited in the Growth of the United States halls, is a unique example of three-dimensional folk art. Despite the upper-class gentility of Federal-period Newburyport, Lord Timothy was an earthy character for whom the picturesque assemblage of folk sculptures provided meaning and satisfaction. In York, Pennsylvania, Lewis Miller left a most remarkable written and pictorial document which, besides being folk art in itself, is a demonstration of how completely the customs, skills, and activities of a pre-industrial American community combined to define a pattern of folklife.

Today, true folklife and folk expressions, fragile and flickering in a few belated cultural pockets, are like stubs of candles guttering in the breeze. The impact of modern technology, communications, and social attitudes is speedily relegating them to the historic past. In the brief, dying interval in which they still exist, however, we are making haste to observe them and see, as it were, the past still living. As a part of the work of the Museum of History and Technology, we are recording craftsmanship and music in a few last outposts of folklife, and are collecting the objects that are made there, to be placed alongside materials of greater antiquity. In this way, the people of earlier generations whose artifacts we collect come alive again, making more meaningful our relations to them and their now-stilled activities and skills. In so doing, we learn more about ourselves and whence we came.

More than any other modern nation, the United States is an amalgam of people from all over the world. Its "main stream" flows from Europe with its myriad cultures which traditionally have fed into and been nourished by Western civilization. As European populations came to occupy the New World, they discovered another segment of their own species long in possession of the land. This group, really hundreds of tribes called American Indians, was removed by thousands of years from the Western tradition. For some scholars, notably anthropologists, the recognition of this separateness raised a series of questions which could only be answered by intensive field research. This field work produced some great collections of the material culture of many American Indian tribes along with innumerable volumes of published works on the non-material aspects of these cultures. The great museums with their imaginative displays of American Indian life are testimony to the dogged scholarship of generations of dedicated field workers. Scholarly interest in the American Indian has continued to grow until the present day. One effect of all this interest has been the growing recognition and acceptance of Indian culture as a valid, though in some ways strikingly different, way of life.

While the record with regard to our efforts to understand the American Indian has been good, the same cannot be said for what is culturally closer to home. Despite the fact that scores of valid cultural traditions have fed into American culture, we are still woefully ignorant of these cul-

WHY AMERICAN FOLKLIFE STUDIES?

by
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*Anthropology Program
Coordinator,
Office of Anthropology
Smithsonian Institution*



*Navaho Indian Sand Painting.
Photo: Ruri Sakai*

tures and their living carriers. Though most Americans of European descent have assumed a kind of mainstream identity, there

are still numerous enclaves of viable culture groups which have remained on the banks of the river. To discover the American identity, we must gain an understanding of these cultural minorities on a scale similar to our knowledge of the American Indian.

Specifically, what is known of Greek-American culture? Where are the Greek communities in the United States? How many Greek speakers are there? What specific items of material culture are still uniquely Greek produced? What is the social organization of these Greek communities? Where can we find and what do we know of Greek cuisine, art, literature and music? What are the processes by which so many of these enclaves of Greek culture have remained visibly Greek, while at the same time so many persons of Greek descent have moved into the mainstream?

These are only a few of the very important questions which can and must be raised if we would understand our own identity as Americans. One can substitute any ethnic group for Greek and appreciate the magnitude of our ignorance about our own society. Hence, we could raise these questions about such groups as Russians, Irish, Norwegians, Italians, Poles, Japanese, Chinese, Basques.

Now is the time to begin to seriously tackle the problem of the identity of American culture. We must do it by understanding the culture of the ethnic groups which have successfully nourished and been nourished by the mainstream. It is to this task that a program of American folklife studies must address itself.

SURVIVALS OF SPANISH CRAFTS IN NEW MEXICO

by
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Division of Cultural History
Smithsonian Institution*

Spanish crafts of New Mexico survive today as fragments of an earlier and more vital culture. The traditional materials, methods and motifs employed by modern craftsmen mark a trail that leads back to a cultural ecology that no longer exists. The unique combination of physical environment and psychological needs that once supported traditional Spanish crafts in New Mexico belongs to the historic past. Surviving elements of craft tradition can only suggest a portion of that rich heritage. It seems unlikely that tourist trade, professional promoters or even serious study can revive early crafts in New Mexico, or for that matter in any other part of the United States, in a manner that closely approaches their original completeness and integrity.

The Spanish crafts in New Mexico were, however, very much intact as recently as the late nineteenth century. Everyday household objects of wood and wool reflected the chronic poverty of Mexico's northern borderland after nearly three centuries of persistent Spanish settlement beginning in 1598.

Early in this long period, dreams of instant wealth gave way to settlements supported by farming and grazing. It is true, of course, that a governor might

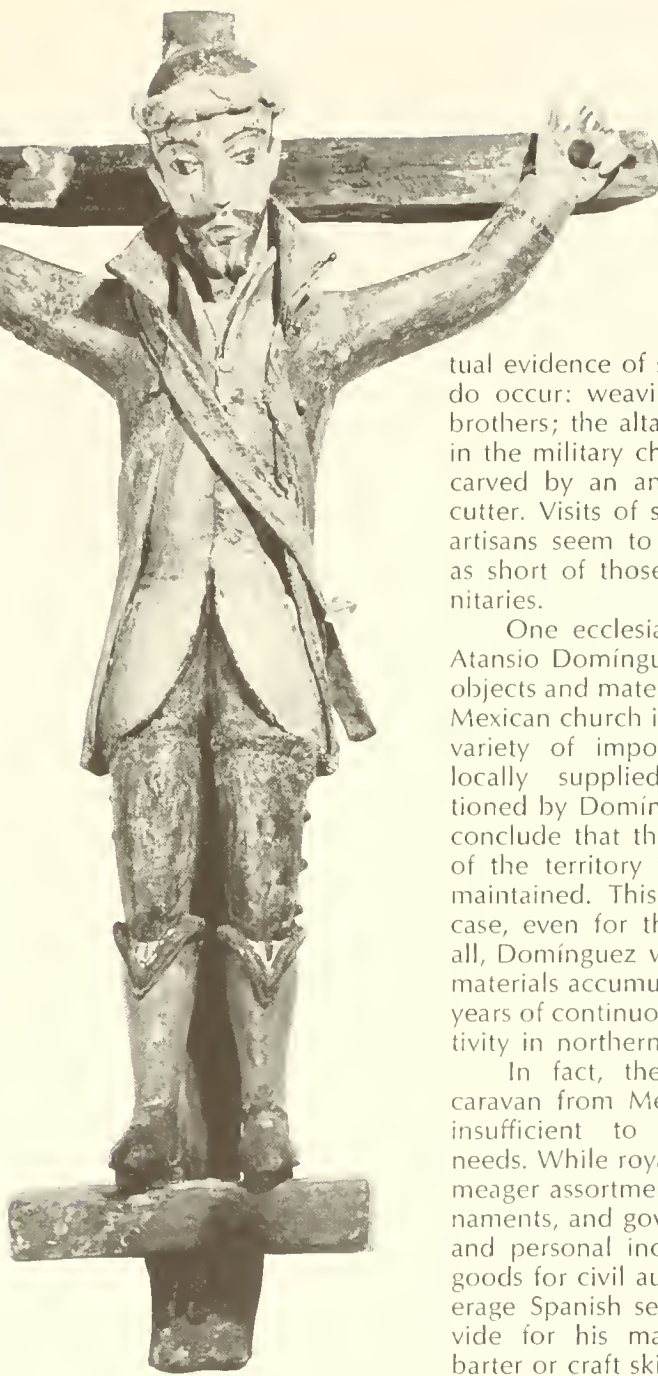


Figure of San Acacio, c. 1825.

bring a few fine pieces of furniture and fabric with him. And we know that several silver objects graced his table, as well as that of the Lord's in the mission churches of the Franciscans. But the isolation and poverty of life in colonial New Mexico offered no appeal to members of the dozens of craft guilds in central Mexico.

Infrequent references or ac-

tual evidence of skilled craftsmen do occur: weaving by the Bazin brothers; the altar screen of 1761 in the military chapel at Santa Fe carved by an anonymous stone-cutter. Visits of such professional artisans seem to have been kept as short of those of church dignitaries.

One ecclesiastic visitor, Fray Atansio Domínguez recorded the objects and materials in each New Mexican church in 1776. From the variety of imported goods and locally supplied objects mentioned by Domínguez, one might conclude that the material needs of the territory were adequately maintained. This was hardly the case, even for the Church. After all, Domínguez was reporting the materials accumulated over eighty years of continuous missionary activity in northern New Mexico.

In fact, the triennial trade caravan from Mexico was totally insufficient to meet everyday needs. While royal funds financed meager assortments of church ornaments, and government salaries and personal income brought in goods for civil authorities, the average Spanish settler had to provide for his material needs by barter or craft skills.

Considering the remarkably rich heritage of peninsular crafts — many based on refined Moorish talents and later exported to Mexico—it may seem strange that traditional Spanish skills were not more developed in New Mexico. This region, however, was distant from the center of Spanish colonial culture, and poor in the materials and needs necessary to highly organized crafts. In New Mexico, even iron ore was scarce, and therefore smithing did not

develop. On the other hand, the daily needs of the settlers for food containers were largely met by Pueblo Indian pottery. And with the exception of 6-plank chests and perhaps a tripod stool or low table, furniture was not needed in homes where Spanish-Moorish precedent required only blankets to sit on and, unrolled, to sleep in.

Textiles were among the most significant traditional crafts in New Mexico. Wool from Merino sheep stained with local and imported natural colors were worked into yarn. This was woven up on horizontal harness looms into runners that were joined in the center to form striped Rio Grande blankets. There were also checkered, twill weaves known as *jergas* and used as rugs; another textile was made up of backings carrying the so-called *colcha* stitch, apparently of local origin, which produced a tapestry-like effect.

Wood work was the other major craft tradition maintained by Spanish settlers in New Mexico. After hundreds of sun-dried mud bricks (*adobes*) were made and laid up, a craft skill in itself, wooden frames for openings and a roof of heavy beams (*vigas*) were needed to complete a modest, dirt-floor house. Mortice and tenon frames with pintle ends for hinges and bevel-edged panels set in grooves provided doors for entries and wall cupboards. By the end of the 18th century new forms included chair-height tables, standing cupboards (*trasteros*), shelves and box-sized drawers set in frames, as well as dovetailed and carved chests.

Commerce over the Santa Fe trail after 1822 brought about changes in New Mexican crafts. Textiles suffered from industry and chemistry; cheap Germantown

yarns and gaudy, synthetic colors. Some furniture even tried to take on the pretensions of style, especially Empire silhouettes. On the other hand, the abundance of commercial military containers stimulated tin work. And still another craft, ornamental straw work, remained relatively unaffected by extracultural influences.

In fairness to Anglo-American merchants, it should be noted that commercial contacts were not always harmful, and indeed commerce from the east had been preceded by goods brought up from the Chihuahua Fair, established in 1806. Wooden Mexican chests with painted scenes were adopted in New Mexico by 1825. Earlier leather trunks, some with Spanish-Moorish stitchery and others of Chinese origin, painted and reinforced with brass corners, were also used along the upper Rio Grande.

One craft, however, was raised to the level of an art by New Mexicans—their religious imagery. The region's first images were Mexican school imports or didactic sketches on animal hides painted by Franciscans beginning about 1700. All figures and panel paintings of holy or saintly personages were called *santos*. The first locally produced *santos* were the labored efforts of a few skillful settlers around 1775. *Santo*-making was not a fully developed profession; it generally occurred when farm duties lapsed in winter, and payment for work was often in kind. Nevertheless, the selection and use of woods, gesso and natural colors required careful attention and skill, and frequently produced intense expressions of high esthetic quality. As with many other traditional New Mexican crafts, the making of *santos* suffered from the great quantity of materials introduced after 1880

when the rail lines reached Albuquerque.

By the end of the next generation, traditional Spanish crafts survived largely in remote northern villages of New Mexico. The mid-1930s produced a new sort of awareness in local craft stimulated by the Work Projects Administration. The characteristics of these projects were typical of later craft revivals: research and development to produce immediate economic gains by people outside of the craft-level culture.

The craft survivals of our Spanish Southwest may serve best as modest monuments to the traditional skills of a people. The early cultural products of Spanish New Mexicans were a function of another time. There seems little question that the study and collection of these craft products as they were originally made and used are in the interest of our national heritage.

Figure of San Pedro, c. 1925.
José Dolores Lopez of Córdoba.



A NOTE ON TEXTILE CRAFTS

by

Grace R. Cooper

*Curator in Charge,
Division of Textiles,
Department of Arts
and Manufactures
Smithsonian Institution*

From antiquity to the last part of the eighteenth century, the conversion of fibers into materials was a handcraft. Wool fibers may have been the first textile material to be used by man to clothe himself. The felting of wool may have been suggested by the matting that results when pelts are worn with the wool or hair side toward the body; however, it was the spinning of fibers and the weaving of them into cloth that was to have the widest application. Until power-driven machines came into being, spinning was a household industry, and there are still many areas of the world where one can see women carrying a distaff of wool in one hand while twirling the spindle of thread in the other—Indians in the Andes Mountains of South America to cite but one example. Weaving is another craft that is referred to in the earliest literature and one can still watch craftsmen treading their looms in Ireland and other countries.

Spinning and weaving are handcrafts associated with our

country's past. Examples of such work can be seen at the current exhibition of the Copp family textiles in the Museum of History and Technology where daily, during the lunch hour, demonstrations are given on a replica of an early nineteenth-century loom.

Although the tools to convert fibers into yarns and threads changed with time—from hand to machine—the process is the same. There is first the cleaning and aligning of the fibers, then drawing them out and twisting them, and finally winding up the finished yarn. The machine to straighten or card the wool fibers was perfected by the 1770s and introduced into the United States in 1793. It was not uncommon for people to have their wool carded by machine, although they would then take it home to spin with the common or great wheel. Wool was not commonly spun by machinery until the second decade of the nineteenth century. About this time, the power loom was introduced and full factory production of wool cloth began.

The spinning of wool with a simple wheel continued during the nineteenth century, however, especially in the rural areas and in the expanding West. Most frequently handweaving was done by a professional weaver, except in isolated areas. But the powered machines for carding, spinning, and weaving continued to be improved, making factory-produced cloth cheap enough for everyone.

Despite the technological advances in machines for the processing of wool, silk, cotton, and the synthetics, there has been an upsurge by various people and groups in going back to the handcrafts of yesteryear either for artistic expression, for their own pleasure, or for financial benefit.

THE COPP FAMILY TEXTILES: A CENTURY OF NEW ENGLAND DOMESTIC MANUFACTURES, exhibition. Sponsored by the Division of Textiles, Museum of History and Technology, First Floor, Special Exhibition Area.

SPINNING AND WEAVING DEMONSTRATIONS DAILY, 10 a.m. to 1 p.m.



Skip James. Photo: Richard Waterman

SPONSORS AND CONTRIBUTORS

We would like to thank the following organizations and individuals for their interest and contributions to the 1968 Festival of American Folk-life. Without their generous support the Festival could not have been produced.

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PROGRAM

Continuous Craft Demonstrations

11:00 a.m. to 5:00 p.m.
Sunday, 1:00 p.m. to 5:00 p.m.

Special Craft Demonstrations

Butter Churning
Sheep Shearing

12 noon and 4:00 p.m.
twice an hour on the hour and half hour,
11:00 a.m. to 5:00 p.m.

Soap Making
Candy Making
Sorghum Making
Milling

11:00 a.m. and 2:30 p.m.
11:00 a.m., 1:00 p.m. and 3:00 p.m.
Thurs., Fri., Sat., 11:00 a.m. to 5:00 p.m.
Saturday, 3:00 p.m.

WEDNESDAY, JULY 3

Concert and Square Dance 8:00 p.m.

THURSDAY, JULY 4

Texas Area—

12 noon to 7:00 p.m.

12 noon-1:00 Baca Band
1:00-2:00 Tale Swap
2:00-3:00 Solomon Family
3:00-4:00 Mance Lipscomb
4:00-5:00 Robert Shaw
5:00-7:00 Joe Morante and Los
Conquistadores

City-Country Area—

3:30 p.m.

Children's Concert

Jimmy Driftwood, MC
Ed Young
Russell Fluharty
Seth Mize and Group
Lummi Indian Dancers
Red Parham
Skip James
Bessie Jones and Sea Island Singers

Fireworks on Monument Grounds

Program begins at 7:30 p.m.
Fireworks at 9:30 p.m.

FRIDAY, JULY 5

AFTERNOON WORKSHOPS

Ballads Area—2:30 p.m.

City-Country Area—1:00 p.m.

Texas Area—1:00 p.m.-2:30 p.m.

Texas Area—3:00-5:00 p.m.

Main Stage—2:00 p.m.

Sandy Paton, MC
Country Music—Mike Seeger, MC
Afro-American Music—Bruce Jackson,
MC
Tale Swap
Square Dancing—Margot Mayo

EVENING

Main Stage—8:00 p.m.
Jimmy Driftwood, MC

Lummi Indian Dancers
Grandpa Jones
Jean Ritchie
Red Parham and Bill McElreath
Ralph Stanley and the
Clinch Mountain Boys
Seth Mize, Bookmiller Shannon and
Leslie Walls
Muddy Waters' Blues Band
Dewey Shepherd
Skip James
Russell Fluharty
The Swan Silvertones
The Oinkari Basque Dancers

SATURDAY, JULY 6**AFTERNOON WORKSHOPS**

Ballads Area—2:30 p.m.
City-Country Area—12:30 p.m.-2:15 p.m.
City-Country Area— 2:30 p.m.-5:00 p.m.

Texas Area—12:30 p.m.-2:30 p.m.

Texas Area— 3:00 p.m.-5:00 p.m.
Main Stage— 1:00 p.m. (Dancing)

Jean Ritchie
 Doc Watson and Family
 Blues and the Roots of Soul Music
 Dick Waterman and Bob Messinger, MCs
 Reality and Texan Music
 Mack McCormick, MC
 Fiddlers Convention—Guthrie Meade, MC
 Oinkari Basque Dancers
 St. Nikola Serbian Dancers
 KJZT Czech Dancers

EVENING

Main Stage— 8:00 p.m.
 Mike Seeger, MC

St. Nikola Serbian Dancers
 Preservation Hall Band
 Henry Crowdog
 Loman Cansler
 Joe Heaney, Louis Killen, Norman Kennedy
 Sarah Cleveland
 Libba Cotton
 John Jackson
 Kilby Snow
 Jarrell, Jenkins & Cockerham
 Russell Fluharty
 Bessie Jones and Georgia Sea Island Singers
 Alma Barthelmy
 Ed Young and Brothers
 Doc & Merle Watson, Clint Howard,
 Fred Price
 Rev. F. D. Kirkpatrick and Jimmy Collier

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SUNDAY, JULY 7**AFTERNOON WORKSHOPS**

City-Country Area— 1:00 p.m.-3:00 p.m.
Ballads Area— 1:00 p.m.-2:30 p.m.
Texas Area— 1:00 p.m.-2:30 p.m.
Ballads Area— 3:00 p.m.-4:30 p.m.

Concert of Religious Music
 Mike Seeger, MC
 Preservation Hall Band
 American Indian Music and Dance

EVENING

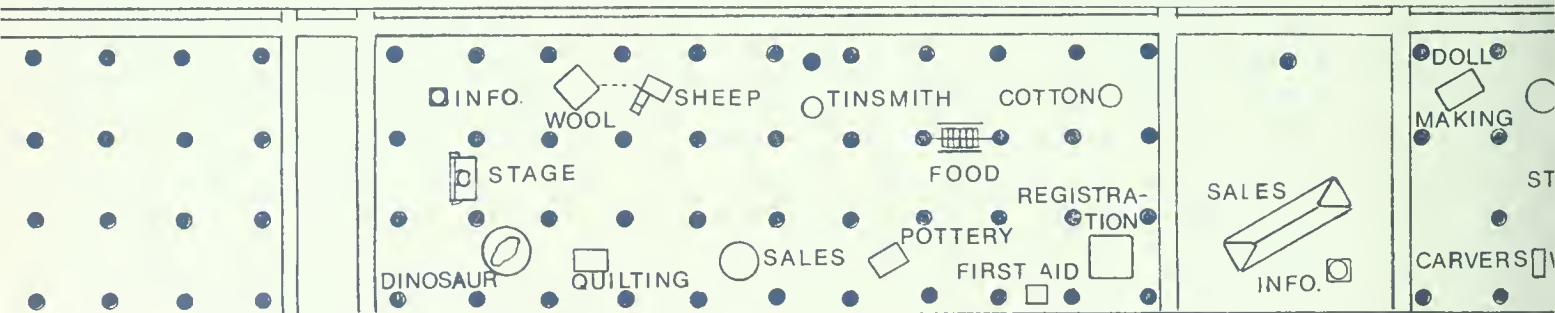
Main Stage—8:00 p.m.
 A tribute to the John A. Lomax Family
 Shirley Lomax Mansell, Bess Lomax Hawes
 John A. Lomax, Jr., Alan Lomax
 John Henry Faulk, MC

Tigua Indian Dancers
 Robert Shaw
 Baca Band
 Mance Lipscomb
 The KJZT Czech Dancers
 Joe Morante and Los Conquistadores
 Solomon Family Band
 Hondo Crouch, Eldrich Dobie, Bob Murphy
 Lightnin' Hopkins

SMITHSONIAN BUILDING

ADAMS DRIVE

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MUSEUM OF NATURAL HISTORY

TWELFTH STREET

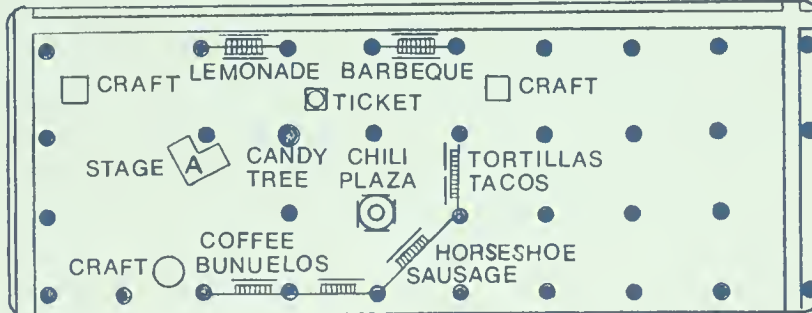
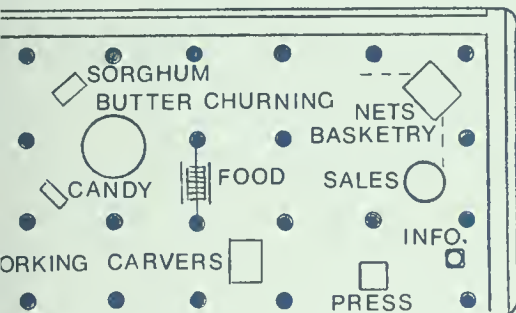


PERSON DRIVE

THIRTEENTH STREET

FOURTEENTH STREET

WASHINGTON DRIVE



MUSEUM OF HISTORY AND TECHNOLOGY

STAGES
A. TEXAS
B. BALLADS
C. CITY ↔ COUNTRY
D. MAIN CONCERTS
◻ INFORMATION

SMITHSONIAN BUILDING

JEFFERSON DRIVE

ADAMS DRIVE

THIRTEENTH STREET

FOURTEENTH STREET

20

WASHINGTON DRIVE

INFO. WOOL SHEEP TINSMITH COTTON
STAGE FOOD REGISTRATION
DINOSAUR QUILTING SALES POTTERY FIRST AID

SALES
INFO.

DOLL MAKING SALES SORGHUM BUTTER CHURNING NETS BASKETRY
STAGE B CANDY FOOD SALES
CARVERS WOODWORKING CARVERS
INFO. PRESS

CRAFT LEMONADE BARBEQUE CRAFT
STAGE A CANDY TREE CHILI PLAZA TICKET TORTILLAS TACOS
CRAFT COFFEE BUNUELOS HORSESHOE SAUSAGE

MUSEUM OF NATURAL HISTORY

TWELFTH STREET



MUSEUM OF HISTORY AND TECHNOLOGY

STAGES
A. TEXAS
B. BALLADS
C. CITY ↔ COUNTRY
D. MAIN CONCERTS
□ INFORMATION

CRAFTSMEN

Basketmakers

Mrs. Susan Denson	Mississippi (Choctaw Indian)	Split-Cane
Messrs. Donald and Thonius Robinson	Louisiana	Split-Oak
Mrs. Edith Jones	Washington (Lummi Indian)	Cedar Bark

Woodworkers

Messrs. Freddy and Dallas Bump	Arkansas	Chairs
Mr. Herman Benton	New York	Grain Scoops
Mr. Russell Cartee	Kentucky	Rived Shingles
Mr. Abe Dewey	Missouri	Cornshuck Seats

Carvers

Mrs. Sue McClure and Mrs. Ethel Hogsed	North Carolina	Wooden Animals
Mr. George Lopez	New Mexico	Santos
Mr. Edsel Martin	North Carolina	Dulcimers
Mr. Edwin L. Kaye	New Mexico	Kachina Dolls
Mr. Connard Wolfe	West Virginia	Stone and Wood Carvings
Mr. Roy Harris	Arkansas	Wooden Figures
Mr. Edgar Tolson	Kentucky	Wooden Figures
Mr. Willard Watson	North Carolina	Toys
Mr. Maurice Alexander	Washington (Lummi Indian)	Totem Poles

Potters

Cornelison family	Kentucky	Appalachian
Miss Teresita Naranjo	New Mexico (Santa Clara Pueblo)	Indian

Quilters

Mrs. Hobart Whitson	North Carolina	
Mrs. Rosa Lee Watson and Mrs. Ora Watson	North Carolina	
Mrs. Dolly Greer	North Carolina	
Freedom Quilting Bee	Alabama	

Dollmakers

Mrs. Charles Morlan	Arkansas	Appleface
Mrs. Johnnie Head	Arkansas	Corncob
Mrs. Letha Dickerson	Kentucky	Gourd-head
Mrs. Thelma Hall	Arkansas	Nuthead and Woodenhead
Mrs. Grace Owle Shelton	North Carolina (Cherokee Indian)	Cloth
Miss Mallie Ritchie and Mrs. Kitty Singleton	Kentucky	Cornshuck
Mrs. Roy Harris	Arkansas	Poppets

Cotton Processing

Mrs. Hugh Daspit	Louisiana	Weaver, Spinner (Treadle Wheel) and Carder
Mrs. Gladys LeBlanc Clark	Louisiana	Weaver, Spinner (Treadle Wheel) and Carder
Mrs. Kay Bates	Louisiana	Weaver, Spinner (Treadle Wheel) and Carder
Mrs. Lucille Guitroz	Louisiana	Weaver, Spinner (Treadle Wheel) and Carder

Wool Processing

Mr. Jack Matthews	Maryland	Sheep Shearer
Mrs. Elsia Trivett	North Carolina	Spinner (Treadle Wheel)
Mrs. Margie Waldon	Missouri	Spinner (Walking Wheel)
Miss Elizabeth Bass	Missouri	Carder
Mr. Taft Greer	Tennessee	Weaver
Mr. Norman Kennedy	Virginia	Milling, Spinning and Weaving
Mr. Angus McLeod and group	Massachusetts	Milling Songs
Mrs. Elizabeth Notah	New Mexico	Weaver, Spinner, Carder (Navaho)
Mrs. Doris John	New Mexico	Weaver, Spinner, Carder (Navaho)
Mrs. Florence Watson	New Mexico	Weaver, Spinner, Carder (Navaho)
Mrs. Frances James	Washington (Lummi Indian)	Spinner (Electric Wheel)

Miscellaneous

Mr. Isaac Doss	Arkansas	Blacksmith
Mrs. Conchita Quintana	New Mexico	Tinsmith
Mrs. Tillie Galbadon	New Mexico	Spanish-American Needlework
Mr. Joe Washington and family	Washington (Lummi Indian)	Net Making and Setting
Mr. and Mrs. Wally Kiser	Kentucky	Sorghum Production
Mrs. Russell Cartee	Kentucky	Butter Churning, Sassafras Candy Making

PERFORMERS

Anthony Alderman	Virginia	Fiddler
Alma Barthelmy	Louisiana	Ballad Singer
Loman Cansler	Missouri	Ballad Singer
Gaither Carlton	North Carolina	Fiddler
Sarah Cleveland	New York	Ballad Singer
Fred Cockerham	North Carolina	Fiddler and Banjo Picker
Libba Cotton	Washington, D. C.	Country Songster and Guitar Player
Henry Crowdog	South Dakota	Indian Singer and Story Teller
Jimmy Driftwood	Arkansas	Ozark Ballad Singer
Russell Fluharty	West Virginia	Hammer Dulcimer Player
Dolly Greer	North Carolina	Ballad Singer
Joe Heaney	Conemara, Ireland; New York	Irish Gaelic Ballad Singer
Clarence and Clint Howard	Tennessee	Singers-Guitar Players
John Jackson	Virginia	Songster-Blues Guitar Player
Skip James	Mississippi	Country Blues Singer
Thomas Jarrell	North Carolina	Fiddler and Banjo Picker
Oscar Jenkins	North Carolina	Fiddler and Banjo Picker
Bessie Jones and Georgia Sea Island Singers	Georgia	Shouts, Jubilees, Spirituals and Ring Games
Grandpa Jones	Tennessee	Singer and Banjo Picker
Norman Kennedy	Aberdeen, Scotland; Williamsburg, Va.	Scots Ballad Singer
Louis Killen	Newcastle, England; New York City	English Ballad Singer
Lummi Dancers	Washington State	Traditional Tribal Dancers
Margot Mayo	Texas; Kentucky; New York	Square Dance Caller
Bill McElreath	North Carolina	Mountain Clog Dancer
Seth Mize	Arkansas	Fiddler
Oinkari Dancers	Idaho	Basque Dancers
Red Parham	North Carolina	Harmonica Player
Preservation Hall Band	Louisiana	New Orleans Jazz Band
Fred Price	Tennessee	Fiddler
Kenneth Price	Tennessee	Banjo Picker
Jean Ritchie	Kentucky; New York	Ballad Singer and Dulcimer Player
Fred Roe	Tennessee	Fiddler
Bookmiller Shannon	Arkansas	Banjo Picker
St. Nikola Dancers	Wisconsin	Traditional Serbian Dancers
Mr. and Mrs. Aubrey Smith	West Virginia	Fiddler and Guitar Player
George Smith	Maryland	Square Dance Caller
Dewey Shepherd	Kentucky	Fiddler and Ballad Singer
John Kilby Snow	Pennsylvania	Autoharp Player
Ralph Stanley and The Clinch Mountain Boys	Virginia; Florida	Mountain String Band
Swan Silvertones	New York	Gospel
Odell Tolliver	Virginia	Fiddler
Leslie Walls	Arkansas	Guitar Player
Muddy Waters and Group	Illinois	Blues Band
Arnold Watson	North Carolina	Singer-Banjo Picker
Doc Watson	North Carolina	Singer-String Instrumentalist
Merle Watson	North Carolina	Guitar Player
Rosa Lee Watson	North Carolina	Singer-Guitar Player
Ed, G. D. and Lonnie Young	Tennessee	Afro-American Fife and Drum

FESTIVAL SPEAKERS & CONSULTANTS

Bruce Jackson	New York
Guthrie Meade	Washington, D. C.
Mack McCormick	Texas
Robert Messinger	New York
Sandy Paton	Connecticut
Caroline Paton	Connecticut
Jean Ritchie	New York
Mike Seeger	Washington, D. C.
Dick Waterman	Massachusetts

TEXAS

A special program of Texan folklife has been arranged with the generous support and research assistance of the Institute of Texan Cultures, Henderson Shuffler, Director.

CRAFTSMEN

Baskets	Mrs. Maggie Poncho (Alabama—Coushatta Indian)—Rivercane baskets Mrs. Leona Syslestine (Alabama—Coushatta Indian)—Pine needle baskets Mrs. Kathryn Apelt—Armadillo baskets
Desert Plants	Mrs. Edith Perry—Food (jelly, tunas, nopales) Mr. Roger Stallings—Fiber (yucca rope and huraches, tumbleweed hats) Mr. George Ilse—Beverages (tequila, mescal, pulke) Mr. John Davis—Ceremonial (peyote, aloe vera) Mr. Arnold S. Griffin—Stock Feed (prickly pear, mesquite) Mr. Dewey Compton—Medicinal (pears and leaves of cactus, loco weed)
Blacksmith	Mr. Julius Moultry
Saddle Maker	Mr. Oscar Carvajal, Jr.
Grist Mill	Mr. R. K. Wimberley Mr. C. W. Wimberley
Lye Soap Makers	Mrs. Dorothy Buchanan Mrs. Mary Johnson
Bread Baking and Oven Building	Tigua Indians

MUSICIANS

Baca Band	Czech Dance Band
KJZT Dancers	Czech Dancers
Mance Lipscomb	Blues Songster and Guitarist
Los Conquistadores	Mariachi Band
Joe Morante	Corridos Singer
Robert Shaw	Barrel House Piano Player
Solomon Family	Fiddle Band
Tigua Indians	Tribal Dancers
Lightnin' Hopkins	Blues Singer and Guitarist

TALE TELLERS

Hondo Crouch, Eldrich Dobie, Bob Murphy

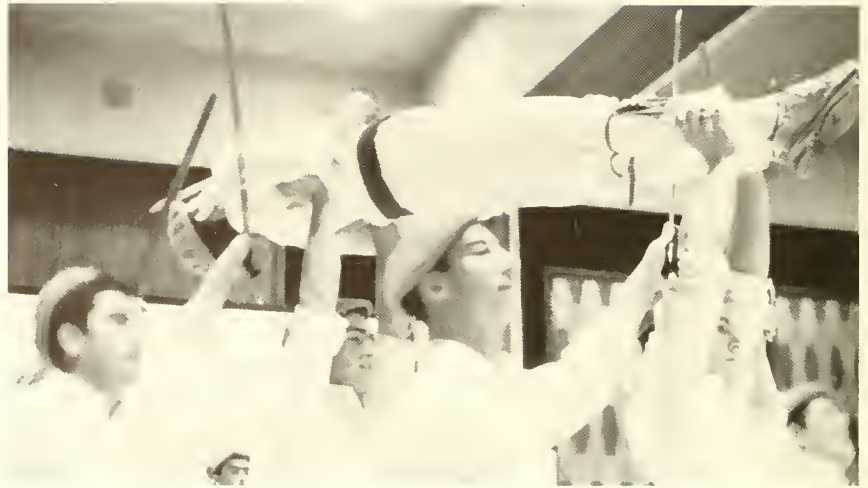
TEXAN FOODS

Under the direction of the "A Night In Old San Antonio" Committee of the San Antonio Conservation Society, Mrs. J. A. Reaney, President.

Mexican style cooking is as indigenous to Texas and the Southwest as chowder is to New England. The basic ingredient in most foods is corn which is ground, mashed, patted or rolled, baked or fried in combination with other basic ingredients of pinto beans, meat, chili peppers, herbs and spices. Traditional combinations and all time favorites are:

Tortillas con queso	A wafer thin pancake of ground corn filled with cheese and a juicy tangy sauce of tomatoes and peppers; to be eaten with the fingers and enthusiasm.
Bean tacos	The tortilla with a different treatment, a filling of refried pinto beans, lettuce, tomatoes, onions and hot sauce.
Tamales	Moist juicy corn meal dough with a spicy meat filling; baked in a corn shuck. The star of many Texas gatherings and holiday celebrations.
Chili con carne	Chunky beef in a savory peppery sauce with pinto beans. This popular typical dish is sometimes called "a bowl of red."
Corn on the cob	Shucked, boiled and buttered . . . and eaten immediately.
Anticuchos	The renowned anticucho or "meat on-a-stick" is marinated in special spices, skewered, basted with a flavorful sauce and cooked over the coals.
Bunuelos	Crisp, crunchy dessert, an indefinable pleasure to the palates; a thin deep fried batter dough covered with cinnamon and sugar.
Candy	Light and rich conclusion to the piquant foods of the menu; notable for its creamy brown sugar base and Texas pecans.
Watermelon	The ambrosia of the Southwest; cool, sweet and refreshing; at its best in June and July.
Horseshoe sausage	So-called because of its traditional shape and its association with the frontier range.
German food	Knockwurst, sauerkraut, and potato salad—basic fare popular in the German communities of New Braunfels as well as San Antonio.
Kolaches	Delicious fruit-filled pastry attributed to the Czechs and considered a special treat to all.
Pink lemonade	All the more refreshing because it is pink.





TXANKAREKU is a historical dance which tells of a fallen hero in battle. Performed by the Oinkari Basque Dancers. Photo: Ralph Rinzler.

BASQUES

by
William A. Douglass
Coordinator
Basque Studies Program
Desert Research Institute
University of Nevada

The Basques inhabit a small, mountainous corner of southwestern France and northern Spain—an area which includes a portion of the western Pyrenees and the lowlands along the Cantabrian Sea. The Basques have long been regarded as the mystery people of Europe. They are both racially and linguistically distinct from neighboring European populations and scholars are still unable to explain when or how they came to occupy their present homeland. The evidence for Basque racial uniqueness is based upon their distinct physical type and their unusual blood-type frequencies (vis-a-vis other European peoples). Spoken Basque, despite centuries of efforts by philologists and linguists to relate it to other tongues, remains unique within the world family of languages.

Historically, the Basque country consisted of the area presently constituting four provinces in Spain (Guipuzcoa, Vizcaya, Alava, and Navarra) and three provinces in France (Labourd, Basse Navarre,

and Soule). Since the Middle Ages, however, there has been a steady erosion of the Basque language and culture—notably in the Spanish provinces of Alava and Navarra. Today there are somewhat fewer than 100,000 Basque-speaking people in France and a little over 500,000 Basque-speaking people in Spain.

The fact that the Basque people, while few in number and occupying a small area that is in turn divided politically between two major nations, have managed to retain their distinct language and cultural heritage is ample testimony to their resistance to outside influences. The Basques were quite successful in defending their homeland against the invasions of the Romans, Visigoths, Franks, Celts, and Moors. When the nations of Spain and France emerged, the Basques were successful in retaining a degree of political autonomy which was formalized in local charters. These charters, dating from the Middle Ages, were the basis for a strongly



ARKO DANTZA—Hoop Dance, performed by the Oinkari Basque Dancers.
Photo: Ralph Rinzler.

democratic form of local government through popular assembly. The most famous of the assemblies was that of Guernica (province of Vizcaya) where legislative sessions were held beneath an oak tree. Periodically, the king of Castile (or his representative) was required to travel to Guernica to pledge beneath the sacred oak to respect the charters of Vizcaya. To this day, the Oak of Guernica is of importance to Basques as the symbol of their political autonomy. This tradition of resisting

outside influence lives on in the active Basque nationalist and separatist political movements that provide opposition to the French and Spanish governments.

The Spanish Basque provinces of Guipuzcoa and Vizcaya constitute one of the major industrial regions of Spain, and tourism is an increasingly important factor in the economy of the entire Basque country. The two ways of life most characteristic of the Basques, however, are seafaring and agriculture. The Basques have a longstanding

tradition of seamanship. They were the earliest whalers in Europe. Long before Columbus, Basque fishermen were traveling to the coast of Greenland. Juan de Elcano, a Basque, was the first to circumnavigate the globe. Many of the corsairs who terrorized shipping in both European and Caribbean waters were Basques. This seafaring tradition continues. There are many important fishing villages and major port facilities along the Basque coast, and their seamen serve in merchant fleets around the world.

The interior of the Basque country is dotted with small farming villages where, for centuries, peasant families have practiced agriculture on small, single-family landholdings. The mountainous terrain and cool, humid climate make farming difficult, limit the availability of suitable land, and rule out mechanization of agriculture. These difficulties, combined with the custom in Basque society of naming a single heir to the farm in each generation, have produced a long-standing tradition of emigration out of the peasant villages. Many of the dislocated Basques played important roles in the establishment and administration of the Spanish Empire. Beginning in the nineteenth century many Basque emigrants came to the American West where they rapidly established themselves in sheep-ranching. Today, the sheep industry in the western United States is largely controlled by these interests and the majority of sheepherders are imported under contract from the Basque country. The members of the Oinkariak dance company are descendants of early Basque settlers in Idaho.

GENRES IN NEGRO ORAL POETRY AND SONG

by
Bruce Jackson
*Professor of English
State University of
New York at Buffalo*



*Muddy Waters.
Photo: Richard Waterman.*

It is perhaps ironic that the immigrant group least well served by the American educational system should be the only such group to maintain viable traditions of both oral poetry and improvisational song. Although the purists may bemoan the fate of the country blues—which have almost succumbed to the exigencies of the recording industry—one should realize that the complex of musical streams that falls under that generic title has been influenced by commercial outlets for at least forty years, and that condemning the sort of blues Muddy Waters plays today in favor of the “purer” blues he played several decades ago is really indulging oneself in a ro-

mantic fallacy. The electrified, stylized blues heard on so many soul stations are in fact a linear descendant of the traditions developed in the deep South. Those traditions have simply been influenced by changing social needs (which altered the texts) and changing technologies (which altered the styles of presentation). Some of the older forms exist simultaneously, and it is not uncommon to find other performers who will switch styles to suit different audiences (Muddy Waters and Lightnin’ Hopkins are examples).

Something of the same has happened with religious music: the rather free-form of spiritual singing has been partially taken over by the stylized concepts of

gospel singing; the focus on spirituals as a participant activity has been partially replaced by gospel as an audience-performer situation. In those areas where modern conditions have not intruded enough to restructure the life styles (such as the southern prison farms, which in some cases mirror the old plantations), genres such as the worksong—elsewhere archaic—still survive. Finally, new needs create new demands. The urban streetcorner world has led to an adaption of the hobo recitation called the Toast, long narrative poems that serve a variety of functions ranging from expressing simple homilies to partially releasing bitterness and frustration lacking other outlets.

NEW ORLEANS LIFE AND NEW ORLEANS JAZZ

by
Richard B. Allen
*Curator, Archive of
New Orleans Jazz
Tulane University Library
New Orleans, Louisiana*

New Orleans jazz is a musical style that has a special meaning in its native setting. A current saying here is, "What did you bring it for if you're not gonna shake it." This best sums up the function of jazz in this peculiar variant of United States folklife. It was improvised music for dancing and there never was another city for dancing like New Orleans. Where else can you find so many pre-Lenten balls? Where else does one "stomp it on down" at a Sunday school parade or a funeral?

Being a seaport, and a good-time seaport in the South, this city drew people from all parts of the world, and they heard music from all nations coming off the ships when they walked along the poor man's promenade, as the docks were called.

Today New Orleans brass bands play "Maryland, My Maryland" which is based on a German Christmas carol. An old Anglo-Saxon ballad, "The Ram of Derbyshire," became a minstrel song about a man instead of an animal—as "Oh, Didn't He Ramble," it is heard at funerals, par-

ticularly if the leading character was a sport. New Orleans was the ante-bellum center of opera in the United States. Pit musicians trained some jazz men, and the operas themselves gave melodic material for variations. Louis Armstrong inserts a bit of *Rigoletto* into his recording of "New Orleans Stomp" with Johnny Dodd's Black Bottom Stompers. George Lewis employs "The Sextet" from *Lucia di Lammermoor* in the midst of "Nobody Knows the Way I Feel This Morning."

The West African heritage was primarily rhythmic and expressive. West African syncopations are felt when a musician accents weak beats, plays another rhythm over the steady beat which the dancers require, or strikes a tone just before or after it would ordinarily be sounded in strictly Western music. The emotional content of jazz comes largely from the adaptation of West African vocal nuances to instruments. Wide vibrato, harsh timbres and strange intonations abound. Surprising variations on the melody add more emotion

to jazz renditions. With rare exceptions the instruments played were of European ancestry. The banjo and other informal instruments with African antecedents, however, are found in some jazz band rhythm sections.

American contributions include mountain and cowboy songs. "Careless Love" came down from the Great Smokies, and the tune of "The Red River Valley" floated down the river. New lyrics were added to the latter, and it is now a locally popular hymn, "We Shall Walk Through the Streets of the City."

The New Orleans story could go on endlessly, but the most influential thing was the Gallic disposition. A Louisianan of French descent once said, "The Pope, he ain't no Baptist." Such an attitude meant casual fun in the dance halls, honky tonks, and cabarets. Pleasure clubs and fraternal organizations sprung up like mushrooms and hired the hot brass and dance bands. And the mood of the music suited this carefree spirit.

De De Pierce of the Preservation Hall Band.





*Four-stringed dulcimer from Surry County
North Carolina. Photo: Scott Odell.*

THE APPALACHIAN DULCIMER

by
Scott Odell
*Division of Musical Instruments
Smithsonian Institution*

Two entirely different instruments, one plucked, the other struck with small hammers, bear the name "dulcimer," and the resulting confusion often makes it difficult or impossible to determine to which instrument one is being referred. Here, we are concerned with the plucked variety, although hammered dulcimers have a history as old or older and were quite common in this country during the nineteenth century. Hammered dulcimers are still encountered today among both urban and country musicians, and represent varied traditions of great interest.

The plucked "mountain" or "Appalachian" dulcimer is rather variable as to size, shape, and stringing, but all those which I have seen share common features, two of which are most important.

First, they have a series of frets which are spaced to give a diatonic scale. A string pressed against frets arranged in this manner can sound notes equivalent to those playable using only the white keys of a piano. The other essential dulcimer characteristic is the use of one or more strings which are played simultaneously with the melody strings, but are not fretted. These strings are tuned to provide a drone accompaniment to the melody. This can

be compared with the use of drone notes in bagpipe and five-string banjo playing.

Although there is much variation in playing techniques, the typical player holds the instrument on his lap, frets the melody string(s) with a short stick or "noter" held in the left hand, and strikes across the strings near the bridge with a flexible plectrum made of a goose or turkey quill, or even a piece of watch spring. Dulcimers are sometimes bowed, but this is very uncommon.

A good dulcimer player can make the drones sound continuously so that the listener is aware of a constant drone harmony against which the melody is always changing, and individual strokes of the plectrum against the drone strings do not stand out prominently. One Carroll County Virginia family of dulcimer players aptly calls this technique "fiddling," as the drone sounds like a long drawn out note on a fiddle. The more proficient dulcimer players do not content themselves with merely playing the melody, but, like a fiddler, will add many ornaments.

Although the earliest history of the dulcimer in this country remains unclear, there are several closely allied instruments traditional to northern Europe which are very similar to the Appalachian dulcimer. These include the Swedish "hummel," the German "sheitholt," the French "epinette des Vosges," and others. Interestingly, there is no similar instrument traditional to the British Isles, and thus it seems clear that the dulcimer was introduced by settlers from northern Europe. The exact date of its introduction cannot be determined today, but it is probable that it was not common until the nineteenth century. The oldest which I have

been able to date with any degree of certainty are no earlier than about 1875.

Two dulcimers in the Smithsonian's collection, one a nineteenth-century instrument from Kentucky and the other from North Carolina, dated 1934, are quite similar to both modern German "sheitholts" and an early one pictured in Michael Praetorius's *Syntagma Musicum*, printed at Wolfenbüttel in 1620. These instruments are in the form of an elongated, straight-sided, tapering box, with the frets applied directly to the right side of the soundboard. The presence of such instruments is hardly surprising in view of the large numbers of Germans who settled in Pennsylvania and, later, throughout the southern mountains.

The "sheitholt" type of dulcimer is fairly easily distinguished from the other popular dulcimer type, which has a raised fretboard running down the center of the soundboard and does not have straight sides. Such dulcimers are very similar to Scandinavian instruments, of which the Swedish "hummel" is typical.

There is great variation from dulcimer to dulcimer and no shape or string arrangement can safely be called typical. Four-stringed teardrop-shaped instruments seem to be as traditional and common as the three-stringed instrument with a body shaped somewhat like a slender elongated guitar, which has become popular among urban performers in recent years.

Judging from conversations with traditional musicians, the instrument has declined greatly in popularity in its natural habitat during the last thirty or forty years, perhaps because of the introduction of the guitar and a decreased reliance on homemade



Jacob Melton of Carroll County, Virginia, in front of his workshop with some newly made instruments.
Photo: Scott Odell.

articles. Even so, traditional dulcimer making and playing is far from dead, as I have been able to visit eight dulcimer makers and ten traditional players in just five counties of North Carolina and Virginia. One of the most productive makers, Jacob Melton, died just last year, but his brother, Raymond, an outstanding player, and other relatives, are still upholding the family's musical tradition. It is also interesting to point out that despite folk-revival interest in the dulcimer dating back at least to the 1930s, most of these makers and players were largely unaware of urban interest in the dulcimer and had only a very local reputation, often limited almost entirely to family and friends.

"Sheitholt" from Michael Praetorius's *Syntagma Musicum*.

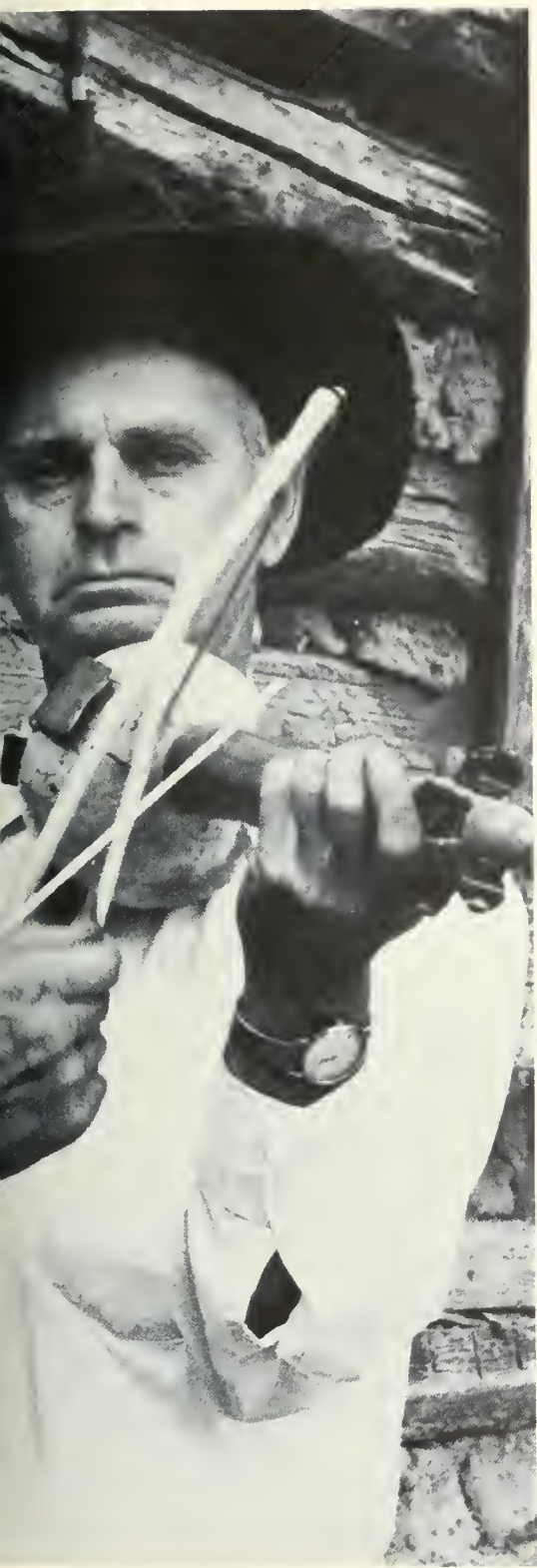
FIDDLE CONTESTS AND CONVENTIONS

by
Guthrie T. Meade
National Archives

Little has been written about the fiddle contest or convention, one of America's oldest folk institutions. Such events, varying in magnitude, have been held throughout the United States and Canada — in small hamlet and large city alike—for at least the greater part of a century. Usually, but not always, the fiddlers convention features a tournament, or tournaments, in which prizes and awards for various events are awarded to those judged to be the best of their type. Many of these assemblies have enjoyed a long history, providing for the annual selection of a local, state, or regional champion. Contests have also been staged for benefits, fund raisings, and simply for purposes of advertising. They have been held in schools, barns, street corners, assembly halls, at fairs, picnics, reunions, and even over radio stations. Some of these affairs are very short, lasting for the space of an hour or less; others may continue for a week or more. The rules of entry for each contest vary extensively. Some tournaments impose minimum age requirements on the entrants, while others allow only tunes of great antiquity to be played. Still others will not permit the playing of novelty or 'show-

*Dewey Shepherd plays a homemade
gourd fiddle while son, O C taps
rhythm with hickory fiddlesticks.
Photo Robert Yellin*





off' pieces by the contestants, or allow additional quips or antics by the contestants which might influence the audience. There are instances of contests that have identified the fiddlers only by a number in order to eliminate recognition of local favorites.

The origin of the fiddle contest is shrouded in obscurity, as early scholars and journalists did not document this American phenomenon. The annual Atlanta, Georgia, Old Fiddlers Convention presumably began in the 1880s. In 1909, Louise Rand Bascom noted the existence of fiddler conventions in North Carolina, and police captain Francis O'Neill, in his noted work, *Irish Music & Musicians* published in 1913, mentions the annual Old Fiddlers contest in Indiana. From these widespread references, it can be predicated that the tradition of fiddling tournaments was of some antiquity at the turn of the century.

The year 1926 marked two of the largest and most memorable fiddling contests which had ever taken place. In mid-January of that year, the Ford Motor Company's regional office in Louisville, Kentucky, staged a regional fiddlers contest where playoffs were held within 111 counties in Kentucky, Tennessee, and south-

ern Indiana. The winners of each respective state then competed in the finals at Louisville. It is estimated that a total of over 1,800 fiddlers participated in this contest. In April, 1926, a World-wide Fiddlers Contest was held at Lewiston, Maine, featuring 68 fiddlers from eight states and three Canadian provinces plus two guest fiddlers from Bantry, Cork, Ireland, and Aberdeen, Scotland. Another fiddling phenomena worthy of mention occurred on New Year's Eve, 1925, over radio station WOS in Jefferson City, Missouri. On this evening 81 fiddlers were scheduled to compete in the radio contest, although only 53 actually appeared at the station. The contest began at 8 o'clock and lasted until the early hours of the morning. Each fiddler was introduced by number, and the radio audience selected the best fiddler by voting for the number of their choice.

Today fiddle conventions still abound, although usually in a more expanded format than those of earlier years. In addition to the fiddling tournaments, similar contests are held for banjo, guitar, folk singing, and string bands of various types. The oldest convention is at Union Grove, North Carolina, which began in 1924.

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Dewey Shepherd plays a homemade gourd fiddle while son, O. C. taps rhythm with hickory fiddlesticks.
Photo: Robert Yellin.

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Fiddlers Conventions being held in 1968 are:

National Old Time Fiddlers Contest	Weiser, Idaho	June 19-22
Mid-Way U.S.A. Fiddlers, Pickers and Singers Convention	Salina, Kansas	September 29
Old-fashioned Fiddling Contest	Slade, Ky.	July 13
Old Time Fiddlers Contest	Kansas City, Mo.	August
International American Old Time Fiddlers Contest	Lincoln, Neb.	August
Old Time Fiddlers Convention	Advance, N. C.	April 15
North Carolina State Fiddlers Championship	Cleveland, N. C.	November 23
Old Time Fiddlers Convention	Elkin, N. C.	July 6
Fiddlers Convention	Union Grove, N. C.	April 11-13
Fiddle Contest	Cottage Grove, Ore.	July
Sunset Park Fiddlers Picnic	Between Oxford and West Grove, Pa.	September 2
Fiddlers Picnic	Lenape, Pa.	August 3
Old Fiddlers Reunion	Athens, Texas	May
Old Fiddlers Contest	Burnett, Texas	August
Fiddlers Festival	Ft. Worth, Texas	August 15-17
All-American Country Fiddlers Contest	Hale Center, Tex.	July
Northeast Fiddlers Convention	Middlebury, Vt.	August
Galax Old Fiddlers Convention	Galax, Va.	August 8-10
Old Time Fiddlers Convention	Pulaski, Va.	August
Old Time Fiddlers Association Picnic	North Bend, Wash.	July
International Old Time Fiddlers Contest	Pembroke, Ontario, Canada	May
Canadian National Fiddling Contest	Shelburne, Ontario, Canada	August



Canray Fontenot, Evangeline Parish, Louisiana. Photo. Ralph Rinzler

As an example of the rich diversity of folk culture which can be found within a given region of the United States, the 1968 Festival of American Folklife is focusing on the state of Texas. It is hoped that a presentation of the lore and crafts of one area may illustrate the vitality of cultural survivals, and also stimulate interest in further study and public recognition of this culture.

This presentation of folklife is produced by the newly formed Institute of Texan Cultures. Traditional food of the Southwest will be prepared and served by the San Antonio Conservation Society.



Covered Wagon. Symbolic of Texas culture. One of the focal points of the Institute of Texan Cultures. Photo: Kilpatrick's

INSTITUTE OF TEXAN CULTURES

The Institute of Texan Cultures was established for the immediate purpose of preparing a creditable exhibit for Hemisfair and for the long-range program of presenting the people of Texas with the real drama of their own history and tradition. The 59th Legislature of the State appropriated \$4.5 million for an appropriate Texas State Exhibit for Hemisfair and directed that due consideration be given to the construction of a facility that would

suit the long-range purposes of the project.

The definitive aim of the Institute is to provide a statewide educational communication center concerned with subjects relating to the history and culture of the people of Texas. Collecting, organizing and interpreting information on Texas subjects will continue in order to produce audio-visual programs for the classrooms, museums, libraries and television programs of the State. In May 1967, \$5.5 million was appropriated to create exhibits, expand the building, and

provide the Institute with operating expenses for two years.

Tracing the flow of immigration by each group, the exhibits show the evidences still clear on the Texas scene today of their origins and impact. The story is told as much as possible in terms of individuals, and even Texans will be due some surprises when they look at the plain historic record of who they are and from whence they came.

Contrary to popular legend the Negro, Irishman, Italian and Englishman were playing their roles in Texas long before the

first Anglo-American crossed the Sabine. The oldest continuous settlement in Texas is that of the Tigua Indians who emigrated from New Mexico in 1680 and are still at Ysleta in the El Paso area. They built the first European edifice in the State, the Mission at Ysleta. An examination of any single phase of Texas' development shows the melding of forces from many heritages. In the oil industry, it was a Virginian who drilled the first producing well; a Czech who brought in the spindletop gusher; and the grandson of a Pole who controlled much of the industry in this century.

Each exhibit area is designed to give some feeling of the type of people it represents. In structure, design, and music it will create an atmosphere emphasizing the factual story told by its pictures and relics. A central dome contains the dramatic highlight of the show which is a 36-screen ultramodern film and slide presentation. On the large screen the colorful events of Texas life such as the blessing of the shrimp boats at Galveston and "A Night in Old Fredericksburg" are shown with details from these events appearing simultaneously on the smaller screens.

After Hemisfair, in October

1968, the enrichment in depth of each of the sectors of the exhibit will begin in earnest. The emphasis will be shifted from time to time to individual areas of the exhibit so that attention can be focused on a single group. Portions of the exhibit will be circulated to the Texas museums and libraries.

Since the primary function of the Institute will be to bridge the gap between the academic historian and the people of Texas, the first step of the Institute will be the development of a central collection of historic pictures. This is essential to the production of films, exhibits, and publications. This vast reservoir of pictorial material will be available to the museums, schools and television stations of the State. The Institute will also serve as a central index for research material to the State of Texas.

Certainly the examination of any single phase of Texas history shows the melding of forces from many heritages. Twenty-five major cultural groups came together to lay the foundation of the Texas of Today. We hope that all visitors to the central exhibit will see at least a part of their own heritage and will recognize that they, along with many others, will determine the future of the State.





THE SAN ANTONIO CONSERVATION SOCIETY

It has been said that "He who knows the history of San Antonio, knows the history of Texas." With this in mind, the San Antonio Conservation Society was founded on July 8, 1925. "The purpose for which it was formed is to preserve and encourage the preservation of historic buildings, objects, and places relating to the history of Texas and its natural beauty and all that is admirably distinctive of our State and by such physical preservation to keep the history of Texas legible and intact to educate the public, and especially the youth of today and tomorrow, for knowledge of our inherited regional values."

During its years as a corporate body, the Society has accomplished the preservation of the San Antonio River from its intended fate as a concrete covered ditch; the restoration and preservation of the old Granary at the San Jose Mission, now designated a National Historic Site; the protection of the Espada Spanish Mission aqueduct; and the yearly presentation of the Colonial Spanish Christmas play "Los Pastores."

One of the guiding ideas behind the Society has been the intention to preserve examples of the architecture of all the peoples who made up the population of San Antonio. Therefore, the Span-



Piñatas are an important part of Fiesta celebration for children. The brightly colored paper replicas are filled with goodies and broken open with a broom stick. The goodies scatter and the children scramble.

Center: Some 90,000 people are attracted to the annual four-night event where varieties of food, drink, and entertainment are presented by The San Antonio Conservation Society

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Center: Some 90,000 people are attracted to the annual four-night event where varieties of food, drink, and entertainment are presented by The San Antonio Conservation Society

Left: Hand made tortillas are a delicacy to some and a staple to others. The art of patting the tortilla into its pancake-like shape is a skill which has been transmitted from generation to generation.

Right: Tortillas and beans are combined to make a bean taco. A popular item of "A Night In Old San Antonio."



ish period is represented by the Governor's Palace, the Mexican influence by the Market place, the republican period by the Alamo and the French era by the remains of the Guilbeau house. The Society's most recent project is the nineteenth century Ursuline Convent with its unique gothic chapel. The Society bought part of the chapel for \$250,000 and they are now selling it at \$1.00 per inch to interested citizens. The motto of the Conservation ladies has become, "Shall I say 'Yes, I remember it,' or 'Here it is, I helped to save it.'"

Fiesta Week is the celebra-

tion to commemorate the Battle of San Jacinto in the Texas-Mexican War. In 1895 the women of San Antonio decided to make an annual event of the day and call it the Battle of the Flowers. They brought flowers on that day to the Alamo to commemorate the heroes of the battle. Their ceremony has mushroomed into a week-long celebration which includes "A Night in Old San Antonio" sponsored by the San Antonio Conservation Society in La Villita, incorporates the help of 2,000 local volunteers, and earns enough over the four day festival to continue its restoration work

during the remainder of the year. Over 90,000 people visit the celebration and enjoy a unique opportunity to sample the food, music and craftsmanship of the ethnic groups of San Antonio.

Pinātas and cascarones share the spotlight with german beer and czech pastries. Can-can girls and New Orleans jazz give way to Mariachi bands and Chili Queens. Sailing up the beautiful, landscaped San Antonio River, saved from anonymity under a concrete cover by the Ladies of the Conservation Society, one is grateful for their determination to preserve the past for the future.

SMITHSONIAN MUSEUM SHOPS —SHOWCASE FOR CRAFTS



Cornhusk doll from Appalachia.

To serve the varied interests of museum visitors, and to stimulate collectors young and old, the Smithsonian has developed unique shops and bookshops to complement each of its museums. Whether they be authentic crafts, original art and prints, Eskimo carvings, or cornhusk dolls from Appalachia, Smithsonian Shops have enriched homes and schools throughout the nation and around the world with objects of cultural, educational, and decorative interest.

The Secretary of the Smithsonian Institution, S. Dillon Ripley, sees objects as catalysts: "Objects are documents to be read as much as the printed page," he has written. "Many people and all children need to touch objects, assess their texture, not simply read about them, in order to learn.

"A dinosaur bone, a live cow, a piece of sculpture, a stone ax: we have need for objects. Through them the truth is seeking us out."

Through displays of imaginative handcrafts from all parts of the world, and special exhibitions staged frequently throughout the year, the Smithsonian Shops reflect a growing interest in traditional and contemporary crafts.

During this festival month, the feature is an unusual collection of rubbings taken from stone-slab grave markers of Puritan and Colonial America. Their sacred and secular symbols attracted the attention of a dedicated writer-photographer team, Avon Neal and Ann Parker, who have adapted the age-old technique of stone rubbing to preserve this almost vanished art which is discussed in the following article.



by Ann Parker and Avon Neal

GRAVESTONE CARVINGS IN EARLY NEW ENGLAND

*An introduction to the
exhibition of rubbings*

by

Avon Neal and Ann Parker

*"Sarah Allen, Bristol, Rhode Island,
1785." There are 5 suns on 1 small stone.
The central figure is trumpeting a song
of resurrection as 2 tiny accompanists
point Heavenwards and the legend
reads, "Saints Arising." Gravestone
rubbing by Ann Parker and Avon Neal.*

Just as the North Coast Indians carved totem poles, the Vikings cut runic inscriptions on massive monoliths, and the Romans, Egyptians, Chinese and Mayas decorated their tombs, so the American colonists followed a traditional pattern of commemorating their dead with stone-graven images.

Here, perhaps for the only time in the annals of early American design, the artist was free to create an object representing his feelings, beliefs and philosophy. In almost all other areas of Colo-

nial crafts, the first consideration was utilitarian; houses, tools, utensils, and furniture were quite often beautiful, but it was in gravestone carving that the artist in that rigid society achieved truly dramatic force.

Relatively unknown to the public, these carvings by anonymous stonecutters convey an astonishing variety of pictorial images, not only reflecting attitudes of their time, but reaching beyond them in vision and originality.

The rubbings provide graphic

renderings, faithful in size and texture, of the original stones. We work with a modified Oriental method, using heavy-bodied inks applied with silk pads which vary in shape and size to conform to a stone's peculiarities of texture and carving.

We work slowly, blending colors to get earth tones, going over every surface repeatedly as we build color and work the ink into our paper. Our aim is a graphically exciting reading, achieving a dimension beyond what is usually expected in this medium.

As artists, we first became interested in New England burying grounds simply because the carved headstones were so exciting. We found ourselves repeatedly delighted by new discoveries and distressed by the number of fine stones defaced or destroyed by vandalism, neglect, and the ravages of the elements. With the knowledge that every severe winter adds to their deterioration came the realization that these carvings must be recorded. We are convinced of their importance, not only as reminders of our na-

tional heritage, documenting and footnoting history, but as an invaluable record of symbolism and design created by craftsmen in early America.

This exhibition, in the Rotunda Shop of the Museum of History and Technology, continues through July 28th. There is also a sales-exhibit of American crafts on the Mall during the Festival.

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Festival Director

Festival Coordinator

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In Charge of Production

Production Staff

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Lighting Design

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Ralph C. Rinzler

Marian A. Hope

Deborah Bretzfelder and
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Janet Stratton

Ruri Sakai

Leslie Schaberg

George W. King

Cover: Crocheted Doll (Drummer), Knitted Girl Doll with American Flag.

Made in San Francisco, California, 1982.

Index of American Design, National Gallery of Art.



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